

Eddie Cantor off the stage

Nora Bayes

45130/Laddie Boy
10in. 1.00/Over There

Nora Bayes
Nora Bayes

Nora Bayes is behind nobody when it comes to sounding the patriotic note. She has a well assorted pair of songs in "Laddie Boy" and "Over There." The first of these is a good-bye song; "Good-Bye; and Luck be with You, Laddie Boy." It is by Will D. Cobb and Gus Edwards and is in a pathetic vein. The melody contains suggestions of "A Hot Time in the Old Town." In brilliant contrast to this rather sad song is "Over There," by Geo. M. Cohan, which has a lilting march tune and plenty of "pep" in the words—"We won't be coming back till it's over over there." Miss Bayes gets all there is out of both songs.

First Record by a New Vaudeville Artist

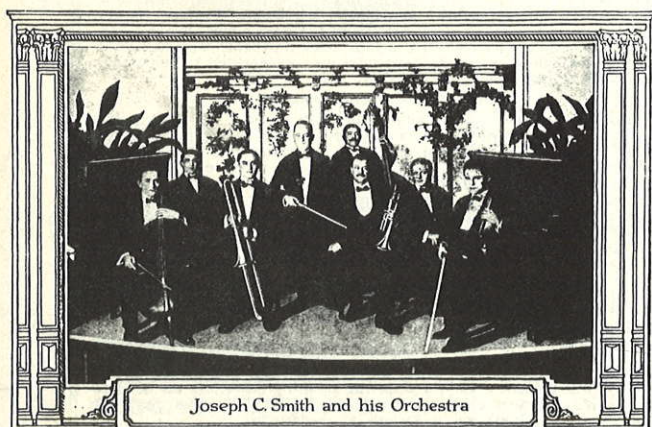
18342/That's the Kind of a Baby for Me
10in. 75c/The Modern Maiden's Prayer

Eddie Cantor
Eddie Cantor

Eddie Cantor is the principal comedian in the Follies, succeeding Frank Tinney, and these two selections will be warmly received by his Victor audience. A baby who wears classy clothes made in gay Patee, who owns an aeroplane and a cottage in Maine, a limousine, and is the only child of a millionaire—"That's the Kind of a Baby for Me" sings Mr. Cantor, and it's the kind many are looking for. The song is by Alfred C. Harriman and J. C. Egan. "The Modern Maiden's Prayer," from Ziegfeld Follies, 1917, by Ballard Macdonald and James F. Hanley indicates that the modern girl aspires to be exactly that kind of a baby.

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HISTORIC CANTOR ITEM FROM VICTOR MONTHLY CATALOG OF OCT. 1917
(SEE PAGE 6 FOR MORE ON EDDIE)



Joseph C. Smith and his Orchestra

18390/Umbrellas to Mend—One-Step
10in. 75c/That's It—Fox Trot

Joseph C. Smith and His Orchestra
Joseph C. Smith and His Orchestra

"Umbrellas to Mend" is a one-step that will be heard at many dances this winter. It is by Mel. B. Kaufman, and has all the go-ahead quality which makes you want to go on dancing right through till morning. "That's It" is most certainly "it" when it comes to liveliness. Look out for the birdlike whistles; at first you'll wonder if there's a canary in the Victrola. This number is by Creamer and Layton. "Umbrellas to Mend" and "That's It" make a happy combination. They are breezy and exhilarating as music quite apart from their value as dances. Even if you have no partner to dance with you can have a good time by yourself just listening.

35660/Leave It to Jane—Medley Fox Trot Joseph C. Smith and His Orchestra
12in. 1.25/Rambler Rose—Medley One-Step Joseph C. Smith and His Orchestra
"Leave It to Jane" is a medley which includes some of the best tunes from his melodious musical comedy by Jerome D. Kern: "Leave It to Jane," "The Sirens Song," and "The Crickets are Calling." Victor Jacobi's light opera, "Rambler Rose," supplies the following interesting numbers: "Gypsy Song," "The Land of the Midnight Sun" and "One Look, One World." Both these medleys are full of striking instrumental effects which almost compel one to dance, even if one doesn't know how. Joseph C. Smith and His Orchestra manage to produce a tone quality peculiar to themselves. It haunts you like the tone of a saxophone. You can't forget it once you've heard it, and you want to hear it again, soon.

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WANTED! INFORMATION ON PIONEER JOSEPH C. SMITH (See Page 4 and 6)
SOURCE OF THIS PHOTO IS VICTOR MONTHLY CAT. OF DECEMBER 1917

Playe mms
7093-7150

NOTE!
Lowball's
Dr. keep p. 3.

Glenn
Paragon
p. 4

Joseph C. Smith
Dr. p. 4, 6.
Eddie Cantor,
p. 6.

ISSUE 103
JANUARY 1970

30 cents

best wishes
for the New Year



record research

THE MAGAZINE OF RECORD STATISTICS AND INFORMATION

A NEW COLLECTOR'S PICKUP CARTRIDGE or, "Bad Pressing's a Thing of the Past"

by George Blacker

Some years ago, someone, possibly writing in this journal, suggested that all collectors salaam deeply every day in the direction of Hatch End. This was his way of honoring Brian Rust's monumental jazz discography, which is a "must have" item for all collectors. I'd like to throw in a suggestion of my own: if you've already got your prayer rug, mount it on casters if necessary, so you can also salaam with equal depth and reverence in the direction of Nashville, Tennessee. I do not advocate any particular worship of the music that currently emanates from there, but you should give thanks for the work of some people who have made what must be the greatest contribution to collectors since Emile Berliner.

I refer specifically to International Observatory Instruments, 5401 Wakefield Drive in that city. They have developed, and offer for sale, a line of special playback styli and cartridges that make it possible for the collector to play all the different types of records he is apt to encounter: Edison and Pathe verticals, broadcast transcriptions, 78 lateral discs of all ages and (with some additional expenditures) modern 45's and LP's, mono or stereo. What's more, this can usually be done with ONLY ONE CARTRIDGE!

IOI offers two cartridges, a vertical and a lateral. Both, however, are the same unit: a Shure M44 stereo cartridge. The difference between them is that the vertical is "strapped" for vertical response only, the lateral ditto. It is possible to buy just one cartridge and build a switching network that will "strap" the cartridge for vertical monophonic reproduction, lateral reproduction, or normal stereo. Such a switching network is diagrammed ***** This can be done ONLY if the tonearm does NOT have "shield" or "ground" connections for both channels. Most good quality manual arms either are not so wired, or can easily be rewired to meet this requirement. Record changers may require revamping, assuming that's even possible.

It is a characteristic of stereo cartridges that, if their channels are connected together in different electrical relationships, the cartridge will respond either to vertical or lateral stylus motion exclusively, and IOI takes advantage of this fact by offering its two cartridges "strapped" for one or the other response characteristic. For those who can build their own switching networks, they will sell one cartridge unstrapped. In any case, the "strapping" is accomplished externally, and the clips can be removed without harm to the cartridge.

(CONTINUED ON PAGE 4)



WERE YOU IN LOVE
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(Turn to Page 2)



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But not at Rector's, the Supreme Court of Triviality. There you'd see Diamond Jim Brady, each button on his vest a diamond the size of a half dollar. Or multimillionaire Russell Sage, too stingy to invest in underwear. Or Sugar Baron Henry O. Havemeyer, who hung seven Rembrandts in one room.



They'd be talking about the magnificent new Flatiron Building ("Don't you get dizzy 20 stories up?"). Enoch the Fish Man, who played his trombone solo under water. Jim Egan, Negro band leader who sired big-band "jazz." Flickering flicks and galloping tin-types. Poet Harry Kemp, who made headlines by appearing on the street without a hat (in Greenwich Village, naturally), and again without a tie. Early ad slogans: "Four Out of Five Have It" — "Spring! For everyone else but her" — "A Sensible Cigarette" — "Even Your Best Friends Won't Tell You."



The Things That Made the Twenties Roar. The Fatty Arbuckle trials. The comic-strip revolution. "Brevity is the soul of lingerie." The Golden Age of Sports: Big Bill, Rock, Bobby Jones, Dempsey and Firpo and Tunney, the Four Horsemen, Red Grange, the Babe, Valentino, flaming youth, and the Hot test Jazz Baby in Films. Lucky Lindy: even Jimmy Walker was on time to welcome him. And more! The market goes crazy. "Go cook a radish." Mayor Big Bill Thompson finds a man he can run against, and bests the King of England, The Black Age of Crime: Hall-Mills, Legs Diamond, Johnny Torrio, Snyder-Gray, Dion O'Banion, Leopold and Loeb, Big Frenchy DeMange, Bugs Moran, Hymie Weiss (every day, without fail, he went to church to light a candle), Dutch Schultz, and the Big Guy himself.



The Era of Wonderful Nonsense. Peaches and Daddy Browning. Shipwreck Kelly, the Luckiest Fool Alive: he wooed a redhead from atop his flagpole, climbed down to marry her. The Rocking-Chair Derby. How crooning was born. C. C. Pyle and his transcontinental walking race, the Bunion Derby.

Idols of the Airwaves and the Silver Screen. Dietrich. Chaplin. Menjou. The Happiness Boys. The Gold Dust Twins. Nita Naldi. Phil Baker. Mabel Normand. Ray Eberly. Young Wilder Brown. William Desmond Taylor. Professor Quizz. The Boswell Sisters. John Charles Thomas ("Goodnight, Mother"). Wil Rogers. Jessica Dragonette. Ruth Etting. Milton Cross. Russ Columbo. Myrt and Marge. Gloria Swanson. Jackie Coogan and Betty Grable. Harlow. Eddie Cantor. Jean Goldkette. Walter O'Keefe. William Powell and Carole Lombard. The Andrews Sisters.

The list goes on and on. The Street Singer. Garbo. Barrymore. Fred Allen. Harry Richman. Moran and Mack. Jimmy Fidler. Uncle Don. The Mills Brothers. Ben Bernie (did he and Winchell really hate each other?). Just Plain Bill. Annette Henshaw. The Red-Headed Music Maker. Singin' Sam. King Kong. Whiteman. Bing. Hundreds more! Was you dere, Sharlie? If you vas, it's too precious to let any of it get away. Right now, mail the coupon for your copy of Remember When. It's the berries.

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T IRED of smog . . . traffic jams . . . repairmen who don't fix it right . . . typists who don't spell it right . . . stores that deliver the dress you never ordered? We have no Solutions. All we can do is take you back to a saner, better world. And that's no bunk, lounge lizard.

Remember when you froze on line outside the Paramount (35¢ before 12 noon) to catch Benny, when he had Gene and Harry and Lionel in the band?

Remember those dreamy boys at the USO, just in from Iwo Jima, and how hard it was to recall what all the service ribbons stood for? Did that big bozo at the peephole ever let you in the mahogany door so you could put away a little giggle water? ("Just off the boat — you can still smell the salt water.")

There was Mae West (some bimbo!) murmuring, "When I'm good, I'm very good; but when I'm bad, I'm better." Dizzy Dean and brother Daffy. Knickers. Tea in tin boxes. Dance marathons. Betty Furness on early TV struggling with the vacuum cleaner. Hollywood stars under the lids of dixie cups. "\$30 Every Thursday": Senator Downey and his Ham-and-Eggs Crusade. S.A. "It."

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The Nostalgia Book Club brings you books of practically no Significance. We promise not to try to improve your mind. All we'll do is brighten your spirits. The past, said some wise man, is all we truly possess. Don't let yours get away from you—forever. The Nostalgia Book Club will keep those happy memories alive.

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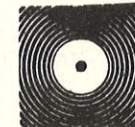
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by Woody Backensto

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A NEW COLLECTOR'S PICKUP CARTRIDGE (con.)

Three styli are available for the different types of record, each color-coded and marked for ready identification. The Pathe stylus, light blue in color, is a ball-shaped diamond that exactly fits the broad grooves of the Pathe (or any similar) sapphire record. For further identification, a "P" is stamped in one side. The Edison stylus, green in color and marked "E", is designed for the Edison Diamond Disc, and will also accommodate such fine-groove verticals as the Lyric, Schubert, Mozart, Crescent, Majestic or Melodograph. The real miracle worker, that has won raves from me and several other people who have heard its performance, is the third stylus in the line, a 2.7 mil "truncated" stylus, green in color and marked "T". This stylus has gotten usable, clean sound out of records that I thought were "bad pressings" --- records that, even though they looked in good condition, would never give good reproduction. In a few extreme cases, the sound was so distorted and garbled as to be unlistenable. IN ALL CASES THAT I HAVE TRIED, THIS STYLUS HAS GIVEN EMINENTLY SATISFACTORY RESULTS, WITHOUT EXCEPTION --- REPEAT, WITHOUT EXCEPTION !!!!

It is really quite easy to explain by what manner of witchcraft this seeming miracle is accomplished. Most 78 rpm records made in the late 1940's, and all LP's and 45's, have a groove that is shaped like a "V". The stylus is so proportioned that it rides on the sidewalls of the groove, usually about half-way down, as illustrated below:



The catch is that earlier records, i.e., those made from the early 1900's to about 1946, did NOT have grooves of a standardized size or shape. The grooves of most such records were shaped more or less like a "U", and were often wider than those of the postwar discs. In the days when everyone used steel needles, this wasn't much of a problem, as the steel needle was ground by the abrasives in the record material to fit the groove exactly. Stylus pressures were so high that this was accomplished in just a few turns. When you try to play one of these old records with a modern 78 stylus designed to fit a V-groove of closely controlled dimensions, you may be in trouble. The stylus, instead of riding on the sidewalls, goes straight to the bottom of that trough and rocks and wallows about there like a small ship in rough seas. as illustrated (crudely) below:



Now, put a stylus into that same trough-shaped groove that does not have a rounded bottom, but a bottom that has been deliberately flattened (though without sharp edges (see picture C). It will ride further down in that trough than a modern 78 stylus in a V-groove (see illustration A above), but it will not rock about on the bottom. The two edges will contact the lower portions of the sidewalls, and track them satisfactorily.

As I stated before, this stylus has made it possible for me to play records that I had years ago dismissed as "bad pressings" -- hopeless cases that I was just waiting to replace with another copy. I had a wonderful time when I first bought the cartridge and styli, playing and, for the first time, ENJOYING these "hard cases". My experience is not unique. Two collector friends, their curiosity piqued by my ravings, brought some of their intractables to my house and, with skeptical smiles, put them on my phonograph. Their skepticism was banished in an average of five seconds. The latest convert from such skepticism is a leading member of the "Syndicate": Carl Kendziora, who assured me that his copy of "Here or There" by the Red Heads on Perfect 14764, which played beautifully on my equipment, had defied everything else he tried it on. The same for his copy on Regal (don't have no, of record, not in Rust GB) of "Sunday", by Evelyn Preer and her Gang. Pending

his acquisition of a new turntable and a set of the 101 styli and cartridge, he taped the two records in question while I had my gear set up at his house.

I can think of only one weakness of this cartridge. That is that it is apt to be "thrown" by certain types of digs more readily than a conventional rounded-tip stylus. Any dig that runs approximately tangential to the groove spiral and has done substantial damage to the groove wall is going to cause skipping or repeating more readily, on the average, than would otherwise be the case. I've run into two examples of this. One was a record in such poor shape that I should probably never have gotten it in the first place had I not wanted the selection badly. The other, more painfully, is N--except for this tiny scratch on the area between grooves. There appears to be no remedy for this, but I can always try to replace the records in question, one of which is fairly common. The advantages of these cartridges and styli, in my opinion, far outweigh the one fault, and should not be cause for much loss of sleep.

In closing, let me recapitulate all the foregoing by saying that if, like me, you have longed for one playback cartridge that was truly universal in its use, this is it. Although IOI does not sell styli for LP's and 45's, Shure does supply them, and they can be bought or ordered from any good hi-fi store. Shure offers a choice of .7 mil round or elliptical stereo LP styli and a 1 mil stylus for the older monophonic LP's and 45's. These latter seem not to take kindly, as a rule, to the stereo styli. Break out those prayer rugs and Korans, gang; they'll be pretty busy!

EDITOR(LK) NOTE: FOR PREVIOUS BLACKER RESEARCH ON TURNTABLES AND TONEARMS YOU CAN REFER TO ISSUE 54, PAGE 10. GEORGE PLANS TO LOOK SOON INTO THE APPLICABILITY OF THE CARTRIDGE AND STYLUS TO THE REPRODUCTION VIA HI-FI GEAR OF CYLINDERS, AND THAT A REPORT ON THAT WILL BE FORTHCOMING IN DUE COURSE.

"SMALL CHANGE" by Woody Backensto

PENNIES ON JUMP

Collectors assume that interesting discographical data are confined largely to the 1920's. But let's consider the one session Red Nichols made for Jump Records on March 15, 1949. When the first two 78's appeared, Jump 20 and 21, I contacted THE TURNTABLE, producers of these records. They told me in June 1949 that the session had taken place at Radio Recorders, 7000 Santa Monica Blvd., Hollywood, California. They also said:

"Battle Hymn is being released the 1st of July--a two-sided record. Masters J-95, J-96 & J-97 are not a part of the Nichols date. Red recorded seven tunes for us and we took four sides. It is possible that we may buy the other sides later---but at present they "have not been recorded."

Then late in 1951 Jump came out with a 10" LP, JL-3 by RED NICHOLS AND HIS FIVE PENNIES. That revealed all seven tunes mentioned above (counting 2 for the two-part "Battle Hymn"). Adding the 45 rpm record put out on Turntable HF-5 and the Tempo sides issued in England we had the information which appeared in our Modern Red Nichols discography, Issue 12 of R. R., May 1957.

Later on Rolph Fairchild told me about the Jump LP he picked up the summer of 1957. In the listing that follows I've labeled this with an asterisk, JL-3*. Outwardly it might appear to be the same LP as was issued in 1951. But that's not the case --- different "takes" and a medley showed up that must have been the "seventh tune" Jump recorded. Actually the later issue used a different "colored wax". More recently Stan Hester came up with a 45 rpm record that also had this medley. Here's the complete rundown.

RED NICHOLS AND HIS FIVE PENNIES: Red (c), Jing Jackson (tb), Matty Matlock (cl), Joe Rushton (b sax), Bob Hammack (p), Rolfe Culver (dm).

J-93-1, 2 That's A Plenty -unissued
J-93-3 That's A Plenty -Jump 20, JL-3A*, Temp (E) A47
J-93-4 That's A Plenty -FP-4B
J-93-5 That's A Plenty -unissued
J-93-6 That's A Plenty -JL-3A, TT HF-5B

J-94-1 Dallas Blues -JL-3A, JL-3B*, TT HF-5B
J-94-2 Dallas Blues -Jump 20, FP-4A, TT HF-5B
J-95-1 Young Man with a Horn -JL-3A, FP-4A, TT HF-5A
J-95-2 Young Man with a Horn -Jump 33, JL-3A*
J-96-1 Med: How High The Moon & How Am I To Know -FP-4B
J-96-2 " " -unissued
J-96-3 " " -JL-3A*
J-96-4 Morning Glory -JL-3B
J-97-1 At The Jazz Band Ball -Jump 33, JL-3A*, TT HF-5A
J-97-2 " " " " -JL-3A
J-98-1 Battle Hymn (Part I) -Jump 21, JL-3B, JL-3B*
J-99-1 Battle Hymn (Part II) -JL-3B, JL-3B*
J-99-2 Battle Hymn (Part II) -Jump 21

J-100-A, B, C Voice soundtrack for turnover of J-98 & J-99

If readers have further information on these Jump masters or alternate issues by Turntable, please share it with us.

WHERE ARE THEY? by Frank Kelly

EDDIE DAVIS, half of the famous 52nd Street nite club, lives in retirement in Ft. Lauderdale, Fla. where he and his loving wife recently celebrated their 50th wedding anniversary. FRED STEVENS who did supporting roles in Desert Rats and other films is now Captain of waiters at Downing Square Restaurant & Bar at 500 Lexington Ave, where celebs and bizmen in NYC frequent. Try it sometime for size. It's a refined place. Remember the old gay 18 Club on 18 W. 62 St. during the 40's? FRANKIE HYERS who was a clown in the act and doubled on trombone was last heard of as being a patient at the Actors' Hospital in Saranack Lake, N.Y. The rest of the act was JACK WHITE (deceased), PAT HARRINGTON SR. (originally a drummer?? - he was a doorman at NYC's City Center in his last years), JACKIE GLEASON was water boy and GORDON ANDREWS was the Band (where is he now?)

Another big old-timer who was hit hard in his later years was JOSEPH C. SMITH whose orchestra recorded scores of tunes for Victor (his Yellow Dog Blues with the Raderman laughing trombone was a classic). Smith ended up as a doorman in Florida in recent years. TOMMY LAUGHRAN - the prize fighter of years ago - now sells real estate in Palm Beach Florida. RUBY KEELER, the darling of the 30s films with the late Dick Powell, etc., lives in Newport Beach Calif. as the widow of the wealthy industrial builder John Lowe Ruby. She is twice a grandmother. Ruby and John had four children: Theresa, Christine, John and Kathleen. John is an Army Lieutenant. Christine is experimental psychologist at a VA hospital. Kathleen is married and the mother of two sons, and is a grad of U. of Calif. in Berkeley Calif. Broadway press agents don't just take away - they fly West! to the film factories. Former NY thumpers CURT WEINBERG, GENE SHEFRIN, BOB ROST, JAY FAGGEN, FRANCES KAYE, JOEL PRESTON, SAM WALL, LIZ SCHOFIEL and others are grinding out publicity for film stars. Bavarian-born TAUDEL PROSS who manages the NYC Brocchetteria got a film role while vacationing in Munich German - and may become a big star. We'll see - time will tell.

ALCIDE PAVAGEAU (Slow Drag) - he earned that nickname for his proficiency as a dancer - died January 19, 1969 at the age of 80 in New Orleans, La. He was a member of Local 496 A.F. of M. He first played guitar and later switched to bass - worked with Bunk Johnson, George Lewis, Punch Miller, the Eureka Brass Band, at Preservation Hall in New Orleans until 1968.

ARTHUR TRACY, "The Street Singer", is writing his autobiography, and may still be in the real estate biz in Washington D.C. ELLEN HANLEY who retired after playing LaGuardia's wife in Fiorello returned to Broadway in Fig Leaves Are Falling which I think died suddenly.

4



FROM EDITOR LK: Thank you Dave Sroczynski of Cleveland Ohio for providing this band photo for identification. We believe we have hit pay dirt with the following research, all of which may dovetail. Ina March 1924 Metronome a progress report and a band picture was included of Lew Gold's Wigwam Club Orchestra. Since we no longer have the issue I would presume that Dave's photo and Metronome one were the same. However we did have the presence of mind to jot down in precis form the following: "Lew Gold's Wigwam Orchestra Personnel: Lew Gold, piano; Mike Berman, violin; Dave Klein, cornet; Sol Matheson, drums; Jimmie Johnson, bass sax; Will McGill, trombone and sax and Ralph Dexter, banjo." (the spellings of the musicians names should be highly suspect!!) The report further mentioned that Gold was the composer of 'Mazie' 'Sally' 'Why Don't You Believe Me' 'Driftwood'. He (Gold) played at Knickerbocker Hotel, Pelham Heath Inn, Blossom Heath Inn, Healy's Balconades and the Ambassador Hotel. Also working Nightly on radio in conjunction with Harry Richman. The personnel given above may be the men on the Perfect label - and the earliest band recordings for Lew (it's Lou on the label) Gold. Here is a listing (exploratory) of LOU GOLD AND HIS CLUB WIGWAM ORCHESTRA. All seem to date from ca. November/December 1924.

PERFECT CAT	MASTER NUMBER	TITLE	PERFECT CAT	MASTER NUMBER	TITLE	PERFECT CAT	MASTER NUMBER	TITLE
14353	n 105640 a	INDIAN LOVE CALLS	14364	n 105703 -	SOMEBODY LIKE YOU	14381	n 105729 -	THE BLUES HAVE GOT ME
14368	n 105641 a	JUST THINK IT OVER	14365	n 105704 -	JEFFERSON DAVIS	14381	n 105751 -	OH, MABEL
14345	n 105642 -	ROMANY DAYS	14365	n 105705 -	DOO WACKA DOO	14375	n 105752 -	I AINT GOT NOBODY TO LOVE
						14376	n 105753 -	O KATHARINA

Have a few Lou Golds (mid 1920s) - see Ray's "A.B.B.D."



CRESCENT RESEARCH (Blacker) see RR 102 from Quentin Riggs, Huntington Beach, Calif.

I enjoyed the article on Crescent Records in Record Research.

I don't recall ever having seen any Crescent records, but just from the information you have turned up I would say that it is very likely they were all recorded by Pathe.

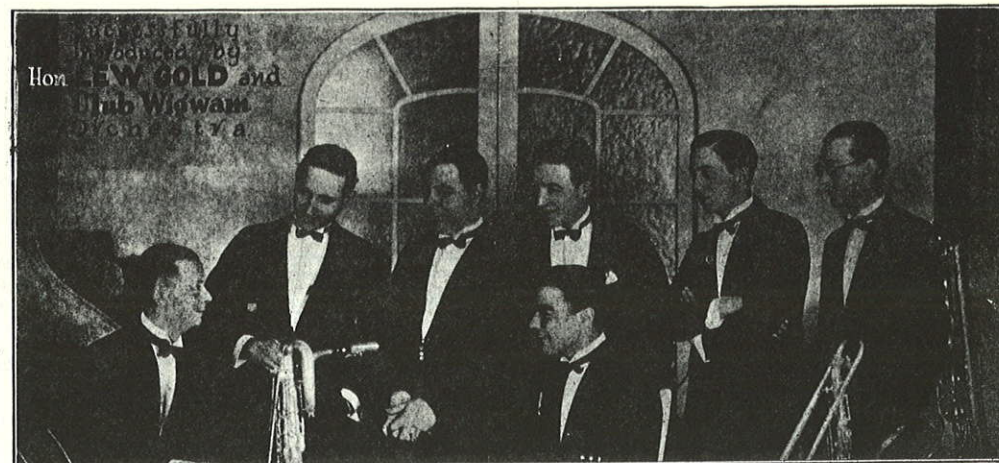
The differences in diameters and grooving really doesn't mean anything, because I understand that all Pathe records were recorded on cylinders and then dubbed onto discs. In some cases the same record was sold as a 10-inch and also a 12-inch record. The 12-inch (and even 14-inch) records didn't play any longer than the 10-inch ones. They just played louder.

Regarding C10002 -- Harry Blake and Wallace Cox were both names used by Ernest Hare, so the Pathe is probably exactly the same as the Crescent. As for C10055, Irving Gillette and Harry McClaskey were the same man, so the Pathe and Crescent version of "The Minstrel Boy" must be the same recording.

Pathe was very fond of issuing records of well known singers under names other than their own, and I'll bet that Helen Vogt and George Burnside were really Ruth Royce and Louis Winch; that the Crescent Military Band was the same group as the American Republic Band; that Evans Dittman and George Stewart were the same (probably neither one of those is the man's real name!); and that Ed. Allington and Robert Horton were the same person.

A quick glance over the list of Crescent records advertised in the Nov. 21, 1917 issue of The Phonograph reveals that a good many of them -- perhaps even ALL of them! -- were issued on Pathe. Do I understand that the Crescents were lateral cut records? If so, perhaps Pathe wanted to get in on the business for lateral cut records and set up the Crescent company as an outlet for Pathe records issued on needle cut discs. I don't have any information to support this theory, but it sounds logical.

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RED-BACKED BOOK OF RAGS (Re: RR98): MONK HAZEL? in LYMAN PIC (see RR 100 & 102) and RAY LOPEZ with LYMAN, ARNHEIM (RR 100, 102)

-- from Richard B. Allen, Archive of New Orleans Jazz, Tulane U., New Orleans, La.

Regarding the Red-Backed Book of Rags mentioned on page 6, RR 98. The correct name is Standard High Class Rags published by Stark Music Company, St. Louis, Missouri. It is made up of orchestrations of the following pieces: "African Pas," by M. Kirwin, 1904; "The Cascades," by Scott Joplin, arr. by E.J. Stark, 1905; "The Chrysanthemum," by Scott Joplin, 1905; "The Easy Winners," by Scott Joplin, 1903; "The Entertainer," by Scott Joplin, Arr. by D.S. DeLisle; "Frog Legs Rag," by James Scott, arr. by Scott Joplin, 1906; "Grace and Beauty," by James Scott; "Hilarity Rag," by James Scott, arr. by R. Venuti; "Kinklets," by Arthur Marshall, arr. by E.J. Stark, 1906; "Maple Leaf Rag," by Scott Joplin; "The Minstrel Man," by J. Russel Robinson; "Ophelia Rag," by James Scott; "The Rag Time Dance," by Scott Joplin; "Sensation," by Joseph F. Lamb and Scott Joplin; "Sun Flower Slow Drag," by Scott Joplin and Scott Hayden, arr. by D.W. DeLisle, 1902.

Also, we have a note in our files that Monk Hazel is the second from the left in a photograph of Abe Lyman's Band made about 1923 or 1924. In RR issue 100, page 10, it looks like Monk to me. Could it be Ray Lopez on the extreme left? Also, is this the same photograph that appears on the sheet music of Mandalay?

P.S.: In letter of June 17, 1968, from Ray Lopez, he mentioned that he was under contract to Abe Lyman for ten years and Gus Arnheim for two years. He made about 100 records with both bands and did not record with anyone else while under contract to Lyman and Arnheim.

RED-BACKED BOOK OF RAGS (more) from Martin Williams, New York City

The little item from Lewis Ernst on the Red-Backed Book of Rags intrigued me. All the ragtime pieces on Bunk Johnson's Columbia LP except THAT TEASIN' RAG, and all the rags Mutt Carey recorded for Century came out of the book, Bunk's copy of which was used on the dates involved.

MOOD ACCOMPANIMENT LIBRARY BRUNSWICKS from Stan Hester, Milford Michigan

I have two records that I would like to have some info. on. They are both White Label Brunswicks. Both have MOOD ACCOMPANIMENT LIBRARY in large letters in center of label.

I would appreciate it if you could listen to the tape and give me your opinions you might have on possible artists and bands.

The first is "That's my Weakness Now" 435L (This is on label and in Wax) When I first heard this I was sure it was a White band but now I'm not so sure. Fine hot trumpet.

Second side is "Stringing Along" 423-L. One collector told me he thought Joe Venuti wrote this. I haven't heard Venuti that much but near the end it sounds somewhat like Eddie Lang. Also there is a Piano and one collector suggests there is a clarinet right near the end of the record.

I have one other from this 400 series Brunswicks 405-L (of no interest). Sound Effects (Heavy Bombardment-war). It does have 00137 in Wax.

Editor Note(LK):

Stan! Have heard the tapes and we're pretty certain that the first side is by Abe Lyman and the second by Rubinoff - both also issued on the regular Brunswick series. More careful listening is essential to determine if the Mood Brunswicks may be alternate takes. This series is an interesting research frontier. In a past issue of RR our auction had several of these Mood Brunswicks. Unfortunately we did not find the opportunity to aurally compare them with named Brunswicks.

EDDIE CANTOR -- Additions to Banjo Eyes' legacy on wax (See RR 64, 65, 86, 98) from Cantor researcher, Christopher Clay, Jackson Heights, N. Y.

Since my last article, in RR 86, I have happened upon several recordings by the late Eddie Cantor which had previously escaped my notice. First, in 1919 Eddie was a sensational hit in the ZIEGFELD FOLLIES and Pathe engaged him to do some recording. His first effort on Pathe was a brilliant one--I'VE GOT MY CAPTAIN WORKING FOR ME NOW/WHEN THEY'RE OLD ENOUGH TO KNOW BETTER (22201). On the same label, Eddie also did DON'T PUT A TAX ON THE BEAUTIFUL GIRLS/AT THE HIGH BROWN BABIES' BALL (22260), a less distinguished platter. Banjo Eyes did at least two more sides for Pathe, but I haven't been able to obtain accurate information on the disc(s).

During this same period, Eddie Cantor cut a few records for Aeolian-Vocalion. These included THAT'S THE KIND OF A BABY FOR ME/MODERN MAIDEN'S PRAYER (1220) and I DON'T WANT TO GET WELL/DIXIE VOLUNTEERS (1223). These recordings are particularly elusive and, having heard neither, I cannot comment upon the performances.

Two of Eddie's later Emersons have been overlooked. The first is YOU OUGHTA SEE MY BABY (10327), a very effective novelty number with a ballad-like quality. The second is TIMBUCTOO (10352), a better-than-average Cantor Emerson with respect to material, performance and technical work.

Two acoustical Columbias have also escaped mention. One is I'LL HAVE VANILLA/ON A WINDY DAY WAY DOWN IN WAIKIKI (120-D) and the other is OH PAPA/MONKEY DOODLE (140-D). The first is typical of the young Eddie Cantor, but the second is unusually fine and must be considered one of Eddie's best acousticals.

In 1932, Eddie Cantor was a big hit in the Goldwyn production of THE KID FROM SPAIN and Columbia had him record two songs from the picture: WHAT A PERFECT COMBINATION/LOOK WHAT YOU'VE DONE (DB 1047). Strangely enough, the best song in the film, IN THE MOONLIGHT, was never committed to wax.

In 1934, Eddie spent some time in England and, while there, did some recording for the Rex label. His efforts included THAT'S THE KIND OF A BABY FOR ME/MAKING THE BEST OF EACH DAY (8389) and WHEN MY SHIP COMES IN/OKAY TOOTS (8391). MAKING THE BEST OF EACH DAY is a lovely Depression-oriented ballad and must be ranked as one of Cantor's finest discs.

In 1949, Eddie returned to Victor after an eighteen year absence and cut six sides, four of which have already been mentioned. The other two were ENJOY YOURSELF/I LOVE HER (203705). Both numbers were done with considerable zest by Mr. Cantor and it appears that the record sold fairly well. (In 1949, Victor also issued a promotional disc with Eddie Cantor on which he remarked, "I'm back on records... Bluebird, that is. There was a terrific demand for me to make records. The demand was made by my family.")

My final comment is concerning Eddie's Audio-Fidelity album, AFLP 702. I can say with certainty that this is not an actual recording of Eddie's Carnegie Hall Concert. His voice and speech are far different on AFLP 702 than on any other Cantor recording of the early 1950's. But he sounds exactly the same as he sounds on some transcriptions of ASK EDDIE CANTOR that I have. ASK EDDIE CANTOR was a 1961 radio series. In addition, the quality of the recording far surpasses that of recent "in-person" LP's--and Eddie's concert was done nearly twenty years ago! Finally, some tantalizing excerpts from what is obviously the actual concert have just been released on another long-playing album entitled THE LEGEND OF EDDIE CANTOR. So, it is clear that the Audio-Fidelity album was, in truth, recorded by Mr. Cantor shortly before its release in April of 1962.

So much for now. I would appreciate hearing from any other Eddie Cantor fans who may be reading this--I've already heard from many of you. In the meantime, let's keep searching for recorded rarities by the little guy with the big eyes and a heart to match.

AGAIN! JOSEPH C. SMITH (see Kelly's column, Pg. 4 --from George Anglin, U. S. S. Samuel Gompers, FPO, San Francisco, Calif.

Has anything been done to research the Joseph C. Smith Orchestra 1919-1921, which recorded for Victor (mainly) and Brunswick? Would like to have information on this.

EDITOR NOTE(LK): The interest in Joseph C. Smith has indeed begun to mushroom - and we're going to work on Joseph. It's amazing how many records he made for Victor - and also Brunswick and Columbia. In a forthcoming issue, perhaps our next, we hope to have personnel details on the orchestra and a biog tintype on the amazing Joseph C. who must have been one of the majors over at Victor 50 years ago. If any of our researchers are hoarding information on Smith please send it our way.

BERT LOWN - Take number additions (see RR 16) from Bob Healy, Colorado, Springs, Colorado.

Here are some take numbers re Bert Lown disco in issue #16.

Penalty of Love -3
Loving You the Way I do - 1

Crying Myself to Sleep - 2
You're the One I Care For - 2

Heartaches - 2 (that's right; it's a 2 with a 1 stamped over it)
Say Hello to the Folks - 4

My Missouri Home -5
I Wanna Sing -2
Now You're In My Arms -1

After Tonight -1
The First Girl I Met -1
My Success -1
Alone In A Corner -1
Sweet Summer Breeze -1
You Call It Madness -3
Let's Drift Away on Dreamers Bay -1
The More You Hurt Me -2
Was that the Human Thing To Do -1
Tired -1

SLOAN and THREADGILL (Letter from Lost and Found Dept.) dated April 10, 1967 from I. M. Jones, Baytown, Texas

A few weeks ago I met a Mr. Joe Drochetz in our local library. He was searching for information on "Sloane and Threadgill," local recording duet who performed here during the 1920's. Due to our local newspaper files for that period having been destroyed, no information seemed to be available.

But I have ascertained that both men are still living and I am sending you their mail address. Perhaps, if you care to contact them, they may be able to supply you with such information as you may need.

Mr. Jerry Sloane
Buchanan Dam
Llana Co., Texas

Mr. F. B. Threadgill
5100 Shoal Creek Blvd.
Austin, Texas.

(Ed: Are these fellows on Gennett?)

DUKE'S LUCKY NUMBER 70 (Nostalgically going back to April 29, 1969)

---from Lennart Landstrom, Stockholm, Sweden

"The 29th of April is a great day -- Duke Ellington 70 years old or young: Swedish broadcasting celebrates him to-night with a 70 minute long program and tomorrow night another broadcast in Sweden plays 60 minutes Ellington-records to his honour. Last Sunday night Swedish Television had a near 50 minutes program containing of glims from old movies and performances in 1963-1964 and some interviews both with the maestro himself as well as with Ellington musicians as the son Mercer and Harry Carney as well with the piano men Teddy Wilson and Willie the Lion Smith. The program was produced by the Danish Corporation in collaboration with the English NBC - great. I have the program dubbed on tape, in case some of you is interested. To-night Duke enters Nixon's in Washington I'm told. And how about all your Radio and TV channels?"

SCRAPPY LAMBERT, RECORDING CHAMP!??
from Warren F. Hjerpe, St. Louis, Mo.

I can't tell you how much I enjoyed your issue 100 of the Record Research. It was wonderful.

I have often wondered what Dick Robertson looked like. Ditto Irving Kaufman, Scrappy Lambert, Ben Selvin and others. What a yeomanlike job you did. Let's have lots more of this.

Recently I have been doing quite a bit of research on my own, using my own record collection which contains about 12,000 plus records as a guide. I have been cataloging all vocals I have by Dick Robertson, Scrappy Lambert, Franklyn Baur, Elmer Feldkamp, Smith Ballew, Paul Small, Sid Garry, Irving Kaufman, Frank Munn and Frank Luther, all of whom are favorites of mine.

Coincidentally or no, it was interesting to note that as far as my own collection was concerned, Scrappy Lambert appears on more records than any of the other vocalists mentioned above. It wouldn't surprise me at all if he was really the all time champ as far as number of sides recorded, possibly more than Dalhart, Burr or even Bing. In most cases he is Victor's Burt Lorin and the Rodman Lewis on lesser labels. As is the case with almost all of the others mentioned above he also appeared under many other pseudonyms.

Having played and enjoyed all of the above vocalists more years than I care to remember, my own personal choice on the best of the above would be Scrappy Lambert. Every vocal I have ever heard him perform is in good taste and even by more modern standards excellent. I put him right in the same league with Al Bowly as one of the really great band vocalists of all time.

A question. Can you or any of your readers shed more light on Scrappy? Is he still living, etc.

Again, congratulations on your great publication. I have every issue but on this last one you really outdid yourselves.

EARLIEST FOLK RECORDS (see RR 92, 93)
from Brian Rust, Hatch End, Middlesex, England

It's not often I write to you, but I've been following the "earliest folk records" thing in the magazine from the start, and while I am not particularly interested in folk music myself, I feel it might be of interest to those who are to know that the earliest folk recordings I know of are those by E. A. Cantrell and Richard Williams, recorded in October, 1902 in - of all places - the studios of the Gramophone and Typewriter Company, 21 City Road, London, E. C. 1, England!

Cantrell and Williams were a folk-team specializing in Southern Negro songs and minstrel numbers, though they themselves were white Americans. They toured the London music halls quite successfully for several years at the beginning of the century, and made a number of records, 10 and 7 inch. Among the titles are WHISTLING RUFUS, NEW COON IN TOWN, BILLY B'DIP, and MISSISSIPPI RIVER SONG - TAPIOCA, which I possess in the 7-inch form. They accompany themselves on banjo and mandoline, and in the middle of the instrumental choruses that divides the vocal choruses on TAPIOCA, one of the singers apostrophizes the other: "Tum me loose, white man!" The diction is not good, the recording is worse and the condition of my copy worst of all, but one of the lines is definitely, "Workin' on the railroad, ten cents a day," and the refrain seems to be "Tapioca, Johnny Stoker, oh Mamma, let me play with the poker - aa-ah-AH-AAH! Mama-mama-mama, piece of pie." None of which makes a lot of sense, but I may not have got it down correctly. The ragtime syncopation and earthiness of the singing seems very genuine, but its appeal to the genteel folk of this sceptred isle nearly 70 years ago must have been limited indeed; no wonder the records are rare! They cost 30c or 60c each according to size, at a time when if you earned \$3 or \$4 a week, you were well-to-do; if you could afford them, your taste probably wouldn't run to anything so low, so "common", as "nigger-minstrel" stuff straight from the Deep South; you bought the Coldstream Guards Band playing two minutes of music ripped out of the POET AND PEASANT Overture or something, and regarded yourself as cultured!!

Keep the mag. going; it's still the greatest on your side of the puddle.

6



FOUR SOUTHERN SINGERS (see RR 72, 74 & 76)
from editor, Len Kunstadt

Following our research in previous issues herewith is an NBC publicity photo (ca. 1931) and caption of the singers.

From Dixie come the Four Southern Singers, NBC's newest Negro entertainment act, fresh with seldom-heard melodies of sunny plantations and cotton fields. The Four Southern Singers, Owen, Robert, James and Annie Laurie Ward, are heard at 11:00 p. m., E. S. T., on Monday and Thursday evenings, and at 7:15 p. m., on Wednesday, over NBC-WJZ networks.

COUSIN AM AND COUSIN GEORGE (STUART) (Way back in RR 23)

--from Fred E. Cox, Indianapolis, Indiana

Re RR No. 23, your reprint of the Cobb article, "Cousin Am and Cousin George", relating to Uncle Am Stuart and his brother the Rev. George R. Stuart:

Brother George also recorded. Sometime back I picked up a copy of Rainbow Sacred Record No. 1023 issued by Homer Rodeheaver's Rainbow Record Co, which consists of a sermon entitled "How to Get an Audience Without Claptrap Methods" and the credit is to Rev. Geo. R. Stuart, D.D.

HYMIE FARBERMAN (see RR 98)

-- from Woody Backensto, Woodbury, New Jersey

Had a letter from Herman Farberman today. Perhaps you'd like this for RR.

July 14, 1969

Dear Woody:

Today, in the mail, I received the copies of "Record Research". I do thank you ever so much.

The story was handled beautifully, and I heartily approve. There was one error on page 5. The caption under the picture of Harry Glantz and me, they have me as 2nd tp with the A&P Gypsies and 1st tp with the New York Philharmonic Symphony. It should have read:

me (Farberman) 1st tp with the A&P Gypsies and Harry Glantz as first tp with the New York Philharmonic. Harry Glantz was 2nd tp with me on the A&P Gypsies...

Again, many thanks for the wonderful job. My best to you and yours.

Sincerely,
Herman

I extracted the part of interest. He went on to say: If he (Glantz) hold of a copy, he will spit fire, and cuss us all but thinking I had a hand in that error. However, I won't lose any sleep over it, since my conscious is clear. I don't think our paths will cross anytime soon. Thought you might like to use the note above.

THE SAVOY DICTATORS; JACK SHEEDY'S JAZZ BAND & PAUL DESMOND'S FIRST? RECORDING

-- from Irv. Jacobs, National City, Calif.

THE SAVOY DICTATORS

Clem Moorman, piano; Al Henderson, bass; Bobby Plater, alto sax; Count Hastings, tenor sax; Hal Mitchell, Chippie Outcalt, trumpets; Howard Scott, trombone; Willie Johnson, guitar; Danny Gibson, drums.

Savoy 100-B. Tricks (Moorman-Hastings).
Savoy 100-A. Rhythm & Bugs (Hastings-Plater).

Two other sides were (relying on my memory) also released on the little known Savoy 100 series. I've had this disc for about 20 years, and was surprised that Jepsen omitted the group. The "Dictators" were the finest Lunceford-styled group I have ever heard. It's a pity they did not stay together, nor were they properly recorded. I would like to have more information about them. RR associates in the Newark area, might contact Herman Lubinsky or some other "veteran" at Savoy, to inquire about the "Dictators." The band sounds like it dates from immediately post WWII.

JACK SHEEDY'S JAZZ BAND

Coronet 105 and 106. Titles are as listed in Jepsen. Labels give personnel as Jack Minger, cornet; Vince Cattolica, clarinet; Jack Sheedy, trombone; Bill Erickson, piano; Norm Bates, bass; Cuz Cousineau, drums.

THE JACK SHEEDY SEXTET

Date ?? - 1950 would be a reasonable guess.

KORONET 110. The Man I Love *
Down in Honkytonk Town #

Jack Minger, cornet; Paul Desmond, clarinet and alto * clarinet #; Jack Sheedy, drums * trombone #; Norm Bates, piano; Bob Bates, bass; Cuz Cousineau, vibes * drums #

This might well be the first recorded example of Paul Desmond's alto sax work, and has considerable historical value. Interesting to note that he plays quite adequate dixieland-style clarinet. Does anyone know whether Vince Cattolica is still active in San Francisco? I believe he is blind. He is a very fine, and little appreciated clarinetist. What is he doing today?

BILLY MARSHALL TELLS YOU ABOUT BILLY MARSHALL (postmarked Feb. 21, 1969) (return engagement) (See RR 94).

I noticed my name and some info, in your column. Well I'm back in Palm Beach and playing again with my namesake, Billy Marshall. I told him of the little article about him in RR.

He tells me now, (and I'm afraid I goofed) that he sang under many pseudonyms and one was ROSS FRANKLIN on the Gennetts. He says he made hundreds of Gennetts although he calls them Sears Roebuck records. He played alto on them too. He told me that Perry Botkins or Bodkins was musical director there at the time. He's been a Meyer Davis sideman and leader at the Bellevue Stratton Hotel in Phillie. Also musical director for Meyer Davis here in Palm Beach at the Everglades Club. (It was Meyer who originally tracked him down after hearing him on some obscure radio station). He is about 61 years old, born and reared in Richmond, Indiana - and has been the "darling" of the select debutantes and society set for 40 years. I say he is a very "historical" guy and very alert and bright. He said you could write to him if you would care to - his home address is Billy Marshall, 145 Keller Drive, Palm Springs Lake Worth, Florida.

Well, that's about all. Have to get back to my sax and go to work.

Sincerely,
The "Other Billy Marshall"
c/o Meyer Davis orch.
Everglades Club
Palm Beach, Florida

WHEN REPLYING TO OUR LETTERS IN THE MAGAZINE PLEASE GIVE YOUR SOURCES AND THE LOCATION OF THE LETTER IN RR.

PIANOROLLOGRAPHY

ARTHUR SCHUTT, BILL HEGAMIN, IRVING BRODSKY, and IRVING BERLIN

--from editor, Len Kunstadt

So starved has been some of our music roll enthusiasts for information (Mike Montgomery has forsaken us after providing the most illuminating rollographies ever seen in our mag. or any mag.) that we provide some shorties to relieve the pangs.

ARTHUR SCHUTT (of Paul Specht fame etc.)

- Send Back My Honey Man (Handman) -
Standard (Sept/Oct. 1922)
- Way Down Yonder In New Orleans (Layton) -
Standard (Oct. 1922)
- Lovin' Sam, Sheik of Alabam (Ager) -
Standard (Nov. 1922)

BILL HEGAMIN (of Lucille Hegamin fame)

- Arkansas Blues (Williams) - Standard (Dec. 1921)
- Saint Louis Blues (Handy) - Standard (Dec. 1921)

IRVING BRODSKY (of Calif. Ramblers etc.)

- Ji Ji Boo (White-Meyer) - Standard (Sept/Oct 1922)

IRVING BERLIN (composer performance)

- Lady of the Evening (Berlin) Q R S (Jan. 1923)

RUTH ETTING; ANOTHER CIVIL WAR VET RECORD; MUGGSY SPANIER FORTHCOMING BOOK AND DISCOG from Bert Whyatt, Taunton, England

RUTH ETTING (RR 94): Gareth L. Pawlowski's Romeo 1662 is 10692-2 "Without That Gal," and 10693-2 "Nevertheless (I'm In Love With You)" recorded June 9, 1931; listed as "vocal with orchestra" which seems to be trumpet (probably Mannie Klein), violin, piano and guitar. This was Miss Etting's first record for ARC after her Columbia contract ran out. I have her ARC recordings fairly well documented; they go to March, 1933, and that September she cut some sides for Brunswick and in total made eighteen titles for that label up to March, 1936. I have never made any effort to list her Columbias but probably have most of the basic data. If your reader in beautiful downtown Burbank would like to correspond maybe we could work up a listing. A discography of sorts appeared in International Discophile, Fall 1955 issue, but I no longer have this magazine.

The Columbia reissue you mention is probably ML5050, a 12" LP entitled "The Original Recordings of Ruth Etting" listed in the May '55 supplement, I have the titles noted.

CIVIL WAR VET (RR 94): In his fantastic new book, "The Victor Master Book Volume 2" Brian Rust lists just two sides as mentioned by Joe Drochetz. If we assign this to publicity for his work, maybe Brian won't mind if we "lift" the following:

CAPT, M. J. BONNER (THE TEXAS FIDDLER) - Violin Solos; Houston, March 17, 1925
32102-(2 takes made) Victor 19699 Yearling's In The Canebrake; The Gal On The Log
32103-(2 takes made) Victor 19699 Dusty Miller; Ma Ferguson

MUGGSY SPANIER; as you may know, I am working on a discography of this fine musician and it is planned as part of the book which Muggsy's widow, Ruth, is in the throes of writing. I already have the basic details for most of the World transcriptions but R576 and R605 listed by David Kressley in RR 98 are news to me. Help! Can anyone give me data on these? Tune titles, personnel(s) and date(s). What is World's address so that I can write to them? This is urgent!

(B. W., 10, Fore Street, Taunton, Somerset, England)

CHICK BULLOCK RESEARCH

from Paul Sheatsley, Chicago, Illinois

Chick Bullock's "What's the Use?" (Pe 12635, mx. 9920-1) has been omitted from my discography except that of the impeccable Orin Blackstone who listed accompanying orchestration as unknown. The side also appears on Oriole 2043 (19920-1) in wax) and instrumentation seems to be tpt, ten, v, p, g. Tpt

